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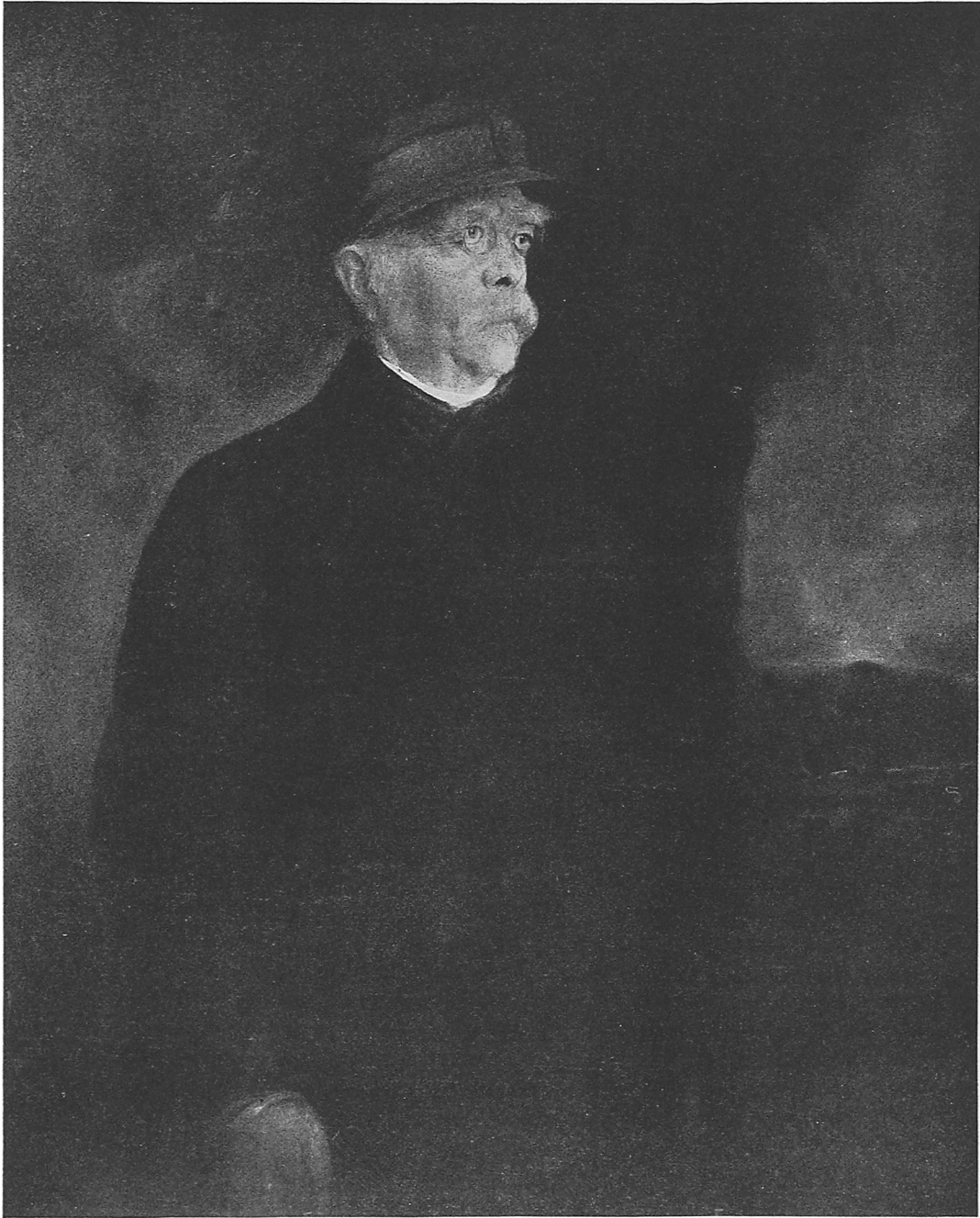
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OTTO, FÜRST VON BISMARCK
By Franz Lentach



THE RETREAT
By Schreyer

Painting of the Nineteenth Century in Germany

By ROBERT KOEHLER

INTRODUCTION. CLASSICISM. (I)

Within the limited space allowed, it is not possible to give a complete history of the art of painting in the nineteenth century in the countries named. But an effort is made to bring before the student a clear picture of the changing conditions out of which the art dominating certain periods has grown; and also to explain the nature of the gradual development, which, rooting in a false conception of the province of art at the beginning of the century, resulted, towards the end of it, in a thoroughly healthy and vital art sentiment. Since this is still not fully realized even among painters, it is not surprising that the vast majority of the public should continue to entertain entirely false ideas about art based on traditions of

bygone periods, and still persist in admiring works that utterly fail to meet the requirements of an honest, unbiased and enlightened criticism. It is neither an easy nor an altogether pleasant task to shatter popular idols; but the historian cannot be guided in his estimate of an artist's merits by his popularity, or the esteem in which he may have been held during his lifetime. It has been said, that an artist's real merit can only be judged by his relation to his own times; this is only measurably true, and has nothing to do with a final judgment of his period, which may be found sadly wanting, and the condemnation of which will include his own doom, while some almost forgotten contemporary may receive high praise for merits utterly ignored in his time. Of the present, therefore, it

may not be altogether safe to speak with too much confidence, except in so far as the achievements stand in relation to generally accepted principles of progress.

Many names must necessarily be omitted from this brief review, though they may have equal claims with some that are mentioned. If the earlier artists have received more extensive consideration, it is because their careers have closed and a more comprehensive estimate of their importance to the history of art was possible, while the work of many of the living has not yet assumed that definite character by which they may ultimately be judged.

To understand the art of the nineteenth century, we must first gain a clear conception of the conditions prevailing at the end of the eighteenth, when the joyous art of the Rococo period had been superseded by a cold and formal Classicism. In 1764 Winckelmann published his "History of Ancient Art," and two years later Lessing followed with his "Laokoon." The long-neglected beauty of antique sculpture was once more brought to the attention of mankind, and by his sincere enthusiasm Winckelmann carried all the world with him in his admiration for the newly-discovered beauty, so that art found a new model after which to shape its conception of the ideal. A new ideal! Ever since the ravages of the thirty years' war, art in Germany had led but a pitiable existence. Painters there were, but not a single one whose name stands for anything great or remarkable in art. Whenever anything above the average appeared, it was the work of a foreigner; home talent found no encouragement. As in the fine arts, so in literature the national spirit seemed destined to wither, until Lessing appeared and was followed by Schiller and Goethe whose genius marks the most brilliant epoch in German literature. The latter in his earlier writings severely attacked contemporary art, and gave preference to the old German school of Dürer; but after his journey to Italy a change came over him and henceforth the Greek ideal was Goethe's also. While Schiller's connection with fine arts is less intimate, the change from his earlier, sounder views to

his later homage to classic art is no less significant.

We need but briefly mention that Winckelmann's teachings were more readily absorbed by the gifted Anton Rafael Mengs, and by the foremost woman-painter of her time, Angelica Kaufmann. Mengs was certainly a notable colorist and also possessed of great technical skill. But Winckelmann's ideal of beauty was one of form only; it was the beauty chiseled in marble by the Greeks, which to his perception never revealed any charm of color, never required any. To create beautiful forms, as the Greeks had done, was the only worthy ambition for a painter; the nearer he could approach the ancients in this respect, the greater was his art.

In the life of their surroundings the painters found no subjects that would readily lend themselves to representation in this shape, so they very naturally turned to mythology for the purpose, and produced works which showed their intimate knowledge of classical beauty—and their contempt for life. Their pictures are in reality only so many Greek statues, painted.

But why paint their statues? Since all their adored originals were of white marble, would it not be more rational to render their own conceptions also without the use of color? And this they proceeded to do, congratulating themselves—and the world—that now a new epoch had opened for grand art!

A. J. Carstens takes the lead in this new art. Born in 1754 in St. Jürgen, near Schleswig, he evinced quite early a talent for art. The literature of the time had a powerful influence on his sensitive soul, and he was filled with a longing to behold and study the grand masterpieces of Greek art. Entering the Academy at Copenhagen, he soon found himself in dispute with his teachers, and left the school, preferring to follow his own course. He devoted himself arduously to the study of the antique, not, however, drawing directly from the casts, but taking mental notes and drawing the figures from memory. His desire to behold the original marbles in Rome he could not satisfy until his thirty-eighth year, when his style was already fully developed and cre-

ated something of a sensation, as he himself asserts in reporting about the exhibition of his works which he had arranged in Rome. Judged by the standard of to-day, we find little of any real artistic value in these drawings in black and white—for such they were; but viewed from the standpoint of their age we may understand, though we do not endorse, the high praise bestowed upon them, when art was following different paths, from the strange windings and colorless vistas of which it did not turn for more than half a century. Carstens died in Rome, 1798.

Among those who continued to work in the spirit of Carstens, we need but mention the foremost one:

Bonaventura **Genelli** (1803-1868), was the son of a landscape-painter of some renown in his day. He was a better draughtsman, and in the choice of his subjects not so one-sided. But he too recognizes only the Greek ideal, and is sparing in the use of colors. Where he employs it, the result is not a painting, but merely a colored drawing, as in his frescoes in the so-called "Roman House" in Leipzig. What may justly be accorded him of fame, is owing mainly to his cartoons and smaller drawings, illustrating Homer, Dante and, especially, *The Life of a Rake*, and *The Life of a Witch*, in all of which he displays a fine feeling for grace of line. He fails sadly in facial expression, which is either vapid or forced to a grimace. Genelli was the last of the "Classicists" of any importance. The art of the period following was that of Romanticism.

THE INFLUENCE OF LITERATURE ON THE CLASSIC PERIOD.(2)

It seems strange at this day, that an utterance like the following could emanate from Winckelmann, a man of truly great and profound learning: "The sole means for us to become—ay, if possible, inimitably great, is in the imitation of the ancients."

It is certainly not true that any grand art has ever sprung from imitation of what is

foreign and alien to its very nature. Grandeur in art is a product of evolution, and results from the development of an inner consciousness, not from foreign guidance and advice, accepted in good faith and nourished with the arrogant conceit "I will!"

We shall see that it was not the work of the classicists that bore the vital spark from which a healthy art could ultimately spring into life. For classicism, unwittingly, let us concede, did its utmost to kill this spark which was, almost as unconsciously, kept alive by that little, unpretentious band of illustrators, who, with pencil and graver, kept a pictorial record of the manner and customs of their time, which the classicists, and their early followers, the romanticists, were all too eager to ignore or to ridicule. Whoever did not aspire to the proud distinction of a "historical painter" was not deemed worthy of ranking as an artist. The professional art-critic and art-historian, in the production of which species the age became prolific, had no use for him; the "grand art" appealed to the ranks of the educated classes, with whom the pursuit of classical knowledge and indulgence in philosophical thought seemed the chief object of life. And since in their hands lay the molding of national thought, and from their ranks hailed the commentators of the artists' creations, as well as their patrons and advisors, it was but natural that those who pursued different aims in art should receive but scant notice, and be allowed to fall into oblivion. Only a later, more critical and, withal, more tolerant age learned to appreciate their true value and find in their works the germ from which a healthy and robust art was destined to grow.

Later ages may take a calmer view of this strange perversion which exalted the alien and artificial above the native and true. The living, who have seen the false gods perish, and assisted in their banishment, may be pardoned if at times their ardor leads them too far in praise of the newer and condemnation of the older ideals; the reaction was bound to come, and an age that delights and revels in color and light can hardly be expected to feel tolerant towards another whose foremost represen-

tative, Peter von Cornelius, could say: "The brush has become the ruin of our art!"

In Germany the re-discovery of the antique was not, as in Italy at the time of the Renaissance, accompanied by a loving study of nature. It did not occur to the champions of the "new idea" that the Greeks must have arrived at their conception of the beautiful through close study of the living human form, and that they had in the end created types which approached perfection, as they understood it, as nearly as lay within their power. It was enough for them to see that such beauty existed in the marble, and what mortal could ever hope to surpass it? Therefore we can but attempt to lend to our creations the same forms of beauty, said they; for beauty is the first principle in art. "Beauty! What it is, I know not!" Dürer had exclaimed three hundred years before; and still he had studied it all his life, had seen what the art of the North and that of the South was then bringing forth, had learned and preached, that true art "lay hid in nature, and whoever can pluck it out thence hath made it his."

But Dürer had long fallen into neglect, and though Goethe insisted that he saw more beauty in his "angular" figures than in the smooth paintings of the (then) present age, he could not stem the tide of popular feeling in art, was indeed, as already stated, carried with it after his journey to Italy.

There were not wanting words of protest and warning against the tendency into which art was drifting. As early as 1776 the librarian Wilhelm Heinse insists: "Art can only direct itself to the people with whom it lives. Every one works for the people amongst whom fate has thrown him, and seeks to plumb its heart. Every country has its own distinctive art, just as it has its own climate, its scenery, its own taste and its own drink."

Schiller, in a letter to Goethe in 1800, writes: "The antique was a manifestation of its age which can never return, and to force the individual production of an individual age after the pattern of one quite heterogeneous, is to kill that art which can only have a dynamic origin and effect."

And of artists, too, there were those of

other ways of thinking; but their voices were as the voice in the desert; their works created no enthusiasm and gained no popularity among those who posed as the patrons of true art.

In the year 1810 Philip Otto Runge died at Hamburg. Art historians before Dr. Muther do not mention his name. His pictures did not find their way into museums until recently, and only now he is found to have been an artist in every way far ahead of his time. He was likewise a poet and an author, and of his opinions on art we learn among other things: "We see how the race has altered most clearly in the works of art of all ages, and how the same time has never returned again. How, then, can we light upon the unlucky notion of wishing to call the old art back!" And again: "The notion is, that the painter must go to Italy! Might it not be supposed that the great works of art which are to be seen there lead posterity away from their own ideas, and stifle what stands vividly before their imagination? It is far better to make art live than to live by art. . . . We must become as children, if we would attain the best."

Meanwhile the French Revolution of 1789-1799 had wrought great social and political changes, and the "third estate," the "bourgeoisie," had gained for itself a commanding position in the affairs of public life.

Through German literature was stimulated to its noblest efforts, conditions were unfavorable to the development of the fine arts. Of all the German painters of this period, Anton **Graff** (1736-1813) at Dresden, Johann **Edlinger** (1741-1819) at Munich, and, in a measure, Wilhelm **Tischbein** (1751-1829) have secured indisputable reputations as portrait painters, Graff especially deserving our attention for the numerous portraits of contemporaneous poets and writers which sprang from his brush.

R OMANTICISM. (3)

But the nursery of what came to be officially recognized as the German art of the period was transferred to Rome at the beginning of the cen-

ture. Overbeck, Cornelius, Veit and Schadow, joined later by Führich, Steinle, and Schnorr, finding conditions at home too restless and uncertain, hied themselves to the Eternal City, and, animated by the same lofty ambition of founding a new school of art, soon felt themselves closely drawn together in their admiration of the works by the masters of the Quattrocento. In the cloister of St. Isidoro they found an ideal retreat, where they lived and worked. While taking a decided stand in opposition to the Classicists, whose pagan spirit they abhorred, in one respect at least they followed their example, in their indifference to—nay, their studied avoidance of all coloristic charms. Painting, according to their point of view, had become utterly demoralized during the Rococo period, serving none but a worldly purpose as mere decoration, regardless of truth to nature in either form or color. To rescue art from certain ruin there seemed but one possible course to pursue, to return to the primitive conception of the pre-Raphaelite period of Italian art. True, this was not so utterly devoid of color, and certainly not deliberately so, as our new "reformers" chose to be. The primitivism to which they had returned in their conception and execution was not considered, as one might reasonably have allowed, a new beginning from which they expected to evolve to higher perfection; it was really the alpha and omega of their art, from which they were never to stray, at the risk of denying the purity of their purpose.

Theirs was certainly a departure from the ways of joyous, sparkling Rococo, and of the Classicists, who were worshipping at the shrine of Hellas. But it was still far from the sound and rational course which alone could lead to a desirable result, since it took but little heed of a conscientious study of nature and found nothing worthy of the artist's notice in contemporary life.

The age was one of great literary productivity. Wilhelm Heinrich Wackenroder, Ludwig Tieck and the brothers Schlegel had founded the Romantic school in literature; and our young artists could not but imbibe much of the reigning spirit in the world of

thought. They were in constant intercourse with such German scholars as Niebuhr, Bunsen and others, and were welcome guests at the house of the Prussian consul Bartholdi at Rome, where all who could lay any claim to distinction were always welcome.

Friedrich Overbeck (1789-1869) had come to Rome in 1810. He became the recognized leader of this little colony of enthusiastic artists. His was a deeply religious nature, and he seemed possessed of the idea that only through leading the pure and holy life of a Fra Angelico could he hope to accomplish anything worthy of the name of art. To him art was a religion and found its purest expression only in the early Christian masters, to whose faith he felt he must return in order to work in their spirit. This he did, irrespective of all well-meaning attempts of his friends to dissuade him.

In order to fully comprehend the art of Overbeck and his friends, we must understand the attitude which they assumed towards the art of the preceding age. The classicists, Carstens, Genelli and others, intoxicated with the ideal of Greek beauty, had found inspiration in classical Rome; their art had no use for the sumptuous splendor of decorative Rococo with its refined technical requirements. The Romanticists were attracted by Christian Rome. Their feeling was as much opposed to the sensuousness of Rococo coloring as to the cold and lifeless reproduction of antiquity by the Classicists, and they arrived at the conclusion that, in order to build up a new school of art, they must return to the primitive conception of nature of the pre-Raphaelite period, and their apologists would have us believe that they devoted themselves to a serious and intimate study of nature. In truth they did nothing of the kind; of this their life and their works give indisputable evidence; for an intimate and conscientious study of nature precludes all imitation of earlier methods and masters, and while its beginnings may be of a primitive kind, it must necessarily lead to a strong and healthy naturalism in art, unless checked by some self-imposed restraint, as was the case here, where the highest aim seemed ever to be, not to go beyond certain bounds. In the

nature of things, such principles could be conducive to only one result, an utter collapse of the entire school. Instead of becoming a fructifying agent in the development of art, it was acting as a check, which had to be flung aside before the steady march could proceed. To-day we stand before the creations of Overbeck, Veit and Schadow with a feeling of pity. Men of talent they undoubtedly were; but what they claimed for themselves and what has been claimed for them, they never could be, leaders in

of earnest and sincere young men, we find little to commend in their most ambitious work; and one cannot help but speculate what might have been the result, if they had not insisted so resolutely upon shutting themselves out from the influence of contemporary foreign art, which was in the meantime enjoying a much healthier development. It is true, conditions in the Fatherland were not helpful to the growth of a strong national art spirit; and every patriot despised the neighbors beyond the Rhine,



ENTRY OF CHRIST INTO JERUSALEM. OVERBECK.

the realm of art. For, however great the popularity of their paintings became, by means of engraved and lithographed reproductions, they can probably best be compared to long, tiresome sermons. Such is Overbeck's painting in St. Mary's church at Lübeck, *The Entry of Christ into Jerusalem*, for instance, and this belongs among his best efforts. Viewed from the standpoint of impartial criticism, which takes no heed of the pure and lofty motives which unquestionably inspired this singular group

and would have none of their advice and example.

Rome offered a quiet refuge in which the war-haunted muse found rest, and inspiration could be drawn from the works of the greatest of painters. But it was not what the grand achievements of the Quattrocentisti tell us to-day that inspired Overbeck; it was the spirit of devout Christianity which he read in their works, and to become as great as they was only possible by reverting to the pure and pious life of the early masters

and renouncing all earthly temptations. This spirit is ever present in Overbeck's works. But in his fear of departing from the path of purity he went so far as to shun a thorough study of life, which alone can give to art strength and vitality. Therefore, in spite of all their charm of purity, his works were bound to be weak and primitive. And this characterizes the work of the entire school.

There were those among them who recognized in their lifetime the mistake of posing as painters. But in their youth their ambition was to create anew the grand monumental art of fresco-painting, though they were totally ignorant of its technical requirements—as well as of its true spirit. Curiously enough, their first effort in this respect remains to this day their most satisfactory achievement in painting.

The Prussian Consul Bartholdi was the first to give our young artists an opportunity to put their ideas of monumental art into practice, and in his house they executed, in fresco-technique, a series of paintings, which are the forerunners of all those later mural paintings in the halls, palaces, museums and churches in Germany, which Cornelius and his followers were called upon to produce and which, until recently, were, in Germany at least, considered to mark the highest achievements in nineteenth century art. Cornelius was hailed as the German Michelangelo, Overbeck as the Raphael of the age. If, in the calmer judgment of to-day, we are disposed to brush aside such exaggerated eulogy with little or no hesitation, the historian must not forget that since the days of Dürer and Holbein, German art had produced nothing of any commanding importance, that the art of the Classicists had failed to make that lasting impression its sponsors had bespoken for it, and that here was an art which appealed mightily to the intelligence of the educated classes, which in Germany comprised vast numbers. "The nation of thinkers" would naturally produce and cherish a race of artists excelling in intellectual qualities, however devoid they might be of the sensuous and the emotional. The art of *painting*, let us remember, was then a lost art, color was only resorted to

"under protest." The "grand idea" was the thing for the artist to express, and he would have cheerfully confined himself to the use of mere black and white, did not the very purpose of their works: to serve as decorations, call for the use of colors. An entirely new technique had to be acquired, and they learned from an old Italian the method of painting on the wet plaster upon the wall. We are told that it was Philip Veit (1793-1877) who made the first experimental brush strokes, painting a head in the new technique. Veit was the most devoted friend of Overbeck and in spirit stood nearest to his art, as he also emulated his example in adopting the Catholic religion. The frescoes in the Casa Bartholdi illustrate the History of Joseph in Egypt, of which Veit painted Joseph and Potiphar's Wife, and the Allegory of the Seven Fruitful Years. Called to Frankfort as director of the newly established "Staedel'sche Institut" in 1833 Veit there painted his most important picture: The Introduction of Christianity into Germany by St. Boniface.

Early in the forties he began to feel out of sympathy with the course art began to lead, and he resigned his position, retiring from the field of activity as director of the gallery of Mainz.

CORNELIUS TO KAULBACH. (4)

The ablest of the group, and the one whose fame was to eclipse that of all his contemporaries, was Peter v. **Cornelius** (1783-1867). Broader in his conception of the province of art than his confrères, and more firmly grounded in its technical requirements, which did not include, as we have already learned, any profound knowledge of color, he had come to Rome from Düsseldorf, where he had already achieved some distinction by his illustrations of Goethe and of "The Nibelungen-Lied." Of the frescoes in the Casa Bartholdi, the Recognition of Joseph by his Brethren, came from his hands. He also designed a part of the decorations for the house of the Marchese Massimi, but had no share in their

execution, having been summoned to Düsseldorf in 1820 as director of the Academy, and receiving commissions from King Ludwig I. of Bavaria for more important work. As crown prince, Ludwig had become acquainted with our artists in Rome, and enlisted their interest in his grand scheme for the beautifying of Munich, which he desired to make one of the most attractive and important cities of Germany. The work planned for Cornelius at Munich assumed such magnitude that he could not retain his position at Düsseldorf, but accepted the directorship at the Munich Academy in 1825. His first great work was the decorating of the Glyptothek (Museum of Statuary), taking for his subject the story of the Greek gods for one of the main halls, and that of the ancient heroes of Greece for the other. A still more important commission was that of decorating the newly erected Ludwigs-Kirche; for which he chose the story of Christian Revelation, beginning with the Creation of Man, and ending with the Last Judgment. It is not only deficient coloring which checks our admiration of this ambitious attempt, but our recollection of the unsurpassed creations of the mighty Italian from whom Cornelius drew his inspiration. Other works of Cornelius are the designs for the wall-paintings in the corridor of the old Pinakothek at Munich, treating the history of Christian Art. Here he followed the style of Raphael in the use of arabesques, again remaining far behind his prototype in richness and originality of design. In 1841, Cornelius was called to Berlin by the King of Prussia to decorate the Royal Museum and the Campo Santo, which never proceeded any further than the designs, of which that representing the Four Riders of the Apocalypse is termed his masterpiece.

Wilhelm **Schadow** (1789-1862), who had come to Rome in 1810, like Overbeck also became a convert to Catholicism. At the Casa Bartholdi he painted Jacob with Joseph's Bloody Shirt, and Joseph in Prison. His designs for the Villa Massimi were not executed in fresco by himself, since he accepted an appointment as professor of painting at the Berlin Academy in 1819.

Seven years later he was made director of the Academy at Düsseldorf, many of his best pupils following him thither. He forthwith infused new life into the art of the city, and continued in his influential position until 1859 when he resigned. His art remained true to the spirit of the "Nazarenes," as this group of artists came to be termed, and knew no progress, though his abilities as a teacher cannot be disputed, and he lifted Düsseldorf to a school of the first rank in Germany. He also contributed largely towards the popularizing of art, by the foundation, in 1829, of the Art Union of Westphalia.

In 1826 Joseph **Führich** (1800-1876), joined the brotherhood at St. Isidor. Führich had commenced his career as a draughtsman, finding his ideal in Albrecht Dürer and drawing inspiration from the middle ages. At Rome, he entered into the spirit of the Nazarenes, and assisted in the completion of the work left unfinished by Overbeck and Cornelius at the Villa Massimi. Called to Vienna in 1841, as professor at the Art Academy, he became the leader of the Romantic



JACOB AND RACHEL. FÜHRICH.

School in Austria. What mostly distinguishes Führich from the rest of the group is his more intimate knowledge of nature; his early observation of animals enables him to treat them in his pictures with greater truthfulness, and his creations are the outcome of a refined feeling for the idyllic. While during his Roman period he seems

almost entirely under the spell of Overbeck, he returns, in his advanced years, to the natural feeling of his youth. In such works as his illustrations of the Legend of St. Gwendolen, his loving treatment of nature readily appeals to our admiration.

The only one of the Romanticists who may be said to have achieved any distinction as a colorist was Johann Eduard **Steinle** (1810-1886), of Vienna, who joined the Nazarenes in 1828, and in his church frescoes stands entirely on the same ground with them. He becomes far more interesting to us in his easel pictures, where he chooses his subjects from folk-lore, as, for instance, in his *Loreley*, and in such pictures as his *Violin Player in the Tower*, in which his Romanticism is rooted in the native soil and partakes of a poetic feeling which is thoroughly in sympathy with the spirit of his age and not entirely strange to our own. He went from Rome to Vienna in 1833, and to Frankfort in 1837, then to Munich, where he worked for some time under Cornelius, and finally settled in Frankfort, where he became professor at the *Staedel'sche Institut* in 1850.

Julius Schnorr v. Carolsfeld (1794-1872), who had joined the Nazarenes about 1818 assisted in the decoration of the *Villa Masimi*, after which he went to Vienna, and, subsequently, in 1827, accepted the position of professor of historical painting at the Munich Academy. During this period he decorated a number of large and smaller halls in the Royal Palace with frescoes, taking his subjects from the *Nibelungen-Lied* for the latter, while the larger halls were decorated with scenes from the lives of the Emperors Charlemagne, Barbarossa and Rudolph of Hapsburg. But his fame does not rest on these ambitious works of monumental painting. Removing to Dresden about 1846, where he accepted the offices of director of the Gallery and professor at the Academy, he devoted himself to a series of illustrations of the Bible, which were reproduced in woodcuts, and which rank among the foremost productions of the art of this period.

Wilhelm von Kaulbach (1805-1874), was the son of an engraver. He received his early training at the Art Academy of Düsseldorf under Corelius, whose most valued assistant he ultimately became in the execution of his grand mural paintings at Munich, where he had his permanent abode and became the most distinguished artist of his time. Kaulbach's artistic career has closed a quarter of a century ago; and though the present generation has witnessed the execution of his later works, it is no longer difficult to form an impartial judgment of his great importance and of his limitations. Kaulbach's art, like that of Cornelius rep-



BATTLE OF THE HUNS. KAULBACH.

resents, above all, a vast amount of painted learning, of scholarly accomplishment. As with him, the chief value of the work lies in its intellectual contents, in the learned expression of the idea. While he, also, is still thoroughly at home in black and white, he has learned to apply color with greater skill and does no longer consider the brush as the ruination of art. Kaulbach first drew wider attention to himself by a drawing, representing a scene in a madhouse. It showed him to be a man of keen power of observation; nor was it difficult to detect therein also a satirical vein, which he later developed with such telling effect in his illustrations to Goethe's version of "*Reynard*

the Fox," and which also finds full play in his designs for the exterior decorations of the New Pinakothek, representing the fierce onslaught of modern ideas on dry artistic cant. The King of Prussia commissioned Kaulbach to execute a number of large mural paintings in the stairway of the Art Museum at Berlin, and this resulted in the frescoes, Dispersion of the Nations at Babel, Classic Age of Greece, Destruction of Jerusalem, Battle of the Huns, Crusaders, and Age of the Reformation.

In a similar spirit, a strange mixture of philosophical thought, allegorical conception and pseudo-realistic representation, he has also painted the Naval Battle of Salamis, in the Maximilianeum at Munich. Famous among his huge cartoons are his Nero and his Peter Arbuez, in which latter he has depicted, though in a rather strained theatrical manner, the horrors of the Spanish Inquisition. Kaulbach's later art was largely polemical in nature, and he was as much feared and hated by those whose faith and doctrines he attacked so mercilessly, as he was applauded by his sympathetic friends. He is far less impressive, indeed, it is hardly too much to say, that he is rather weak, in his illustrations of Goethe's and of Shakespeare's works, drawn, like his large cartoons, in charcoal and black crayon. His last finished work was a drawing, which he dedicated to the victorious German army, representing the Deutsche Michel in the form of the archangel Michael slaying the representatives of political and religious intolerance, the Pope and the French Emperor conspicuous among them.

The strongest artist among the followers of Cornelius marks also the end of that epoch of which so much had been expected and so little of lasting value has been derived, excepting that interest in the fine arts as such had received a vigorous promotion, and henceforth continued in growing favor, being recognized by the governments of the larger and smaller states and principalities as of the most vital importance, and resulting ultimately in a most vigorous and healthy development of German art at the end of the century.

That such government protection was not

always the most desirable, must be conceded. But in Munich at least it did not only not interfere seriously with the steady march of progress, but, as practiced by the present Prince Regent Luitpold, gives every aid to a free and unfettered growth of a true and healthy art sentiment.

Doctor Muther's estimate of both Cornelius and Kaulbach will probably always be considered too severe. Still he comes nearer than any preceeding art historian to a true estimation of their importance, or want of importance, as factors in the evolution of nineteenth century art in Germany. At best their influence can be considered only a negative one; and there is very good reason to suspect that Kaulbach himself was well aware of this fact, for the biting sarcasm, in which he indulges at the expense of some of his contemporaries would seem to fit his own case no less.

Some years before his death, art in Munich had already turned away from the path that had led Kaulbach to the summit of his fame. To his great credit must it be said that he had long read the signs pointing to a new direction, and, though he retained, nominally, the position at the head of the Academy, he had cheerfully abdicated his privilege of directing the further course of art study, which now passed on to Carl Piloty.

L ANDSCAPE PAINTING. (5)

But before we consider this new era in German art, we must retrace our steps to the earlier part of the century, and beyond, to see what other forces were at work in the realm of art to account for the growth of a healthy and natural spirit, which was ultimately to overpower the exotic plant which had so long posed in the form of a new national art. For, it must not be supposed that art had for her legitimate representatives only such men as we have been considering. The little brotherhood at the cloister of Isidoro was not allowed to work out its theories unopposed, and the title, "the Nazarenes" by which they have, collectively, come to be

designated in art history, was bestowed upon them in ridicule at the time. Their mistake of throwing overboard all tradition, their failure to recognize the elements of truth and beauty that had still pertained to the art of the Rococo, obscured and distorted though it was by the later weaklings, and allowed to dwindle by the Classicists, their deliberate refusal to recognize contemporaneous life as a fit subject for artistic treatment, and their consequent flight into the past for inspiration and example, their timid attempts at the study of nature—all this was sharply criticized and diligently avoided by others, who, alas! lacked only the full measure of natural gifts, and of opportunity, to exert a commanding influence upon the course of art development.

We have already heard Runge's voice; he speaks of "the new art of landscape-painting," for which he claims an interview. Landscape painting had been brought to a remarkable state of advancement in the previous century. In England it was Gainsborough, Constable and Turner that had given to mere landscape an importance even beyond that which it had occupied in Holland at the time of Ruysdael; and this had exerted a healthy influence on the other side of the Channel. At the beginning of the nineteenth century it still remained somewhat under the shade of classicism in Germany, still striving to represent only the heroic, but, at all events, really looking to nature for its forms and color, even though with a preconceived idea of grandeur and impressiveness.

We find in Joseph **Koch** (1768-1839), the first representative of "heroic landscape" painting, though he, too, commands our attention, more by virtue of his etchings than as a painter. His pictures are composed of the material which the Sabine Mountains offered to his imagination, and the landscape is made to serve rather as a setting to classical or biblical figure compositions, such as the Rape of Hylas and the Sacrifice of Noah.

Karl **Rottmann** (1798-1850), is ranked high above Koch by earlier art historians as well as by his contemporaries. But it is impossible, at this day, to join in the loud applause

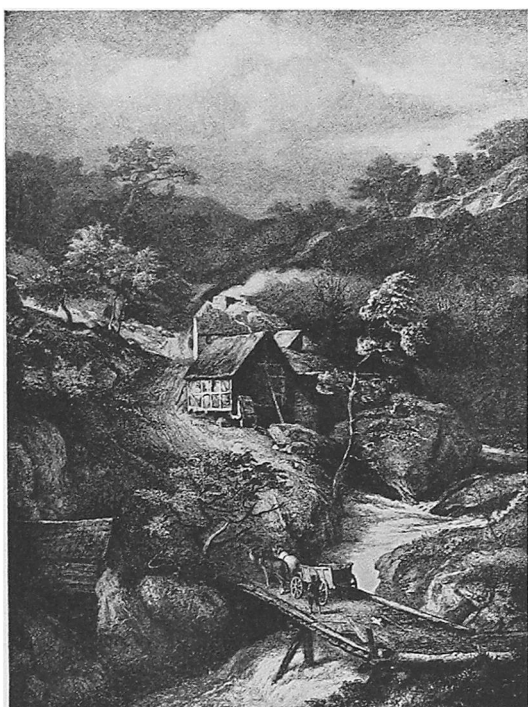
which greeted his series of Italian landscapes painted on the walls of the Hofgarten Arcades at Munich, or his later series of Greek landscapes, in a special hall of the Pinakothek; the former have faded, while the latter, by their glaring color, make one overlook even the merit they claimed in their time for "grandeur" of conception. In some of his smaller studies and in his watercolors, Rottmann attains a certain charm of color which we look for in vain in his so-called important paintings.

The one man who succeeded in lending to the "heroic landscape" an unmistakable dignity and true impressiveness was Friedrich **Preller** (1804-1878). In 1830, while at Naples, he conceived the idea of embodying the story of Odysseus in a series of compositions and this subject occupied him more or less all his life. The original cartoons led to a commission to decorate the house of Dr. Härtel at Leipzig. This finished, he betook himself to the isle of Rügen and to Norway, where he made numerous studies from nature. Thus equipped, he again turned his attention to his earlier choice, and added new compositions to the Odyssey, the entire series being finally painted for the Art Museum at Weimar. In these compositions the figures are treated with far more knowledge and care than had been the custom with landscape painters until then, and Preller evinces a loving study of nature, with a far less violent disposition to "improve" on his model.

Color becomes more and more the aim of the Romantic landscape painters, and the scenes with classic monuments give way to the landscapes with ruins of medieval castles, while the figures of knights, monks, nuns, and robbers, take the place of classic heroes.

In Düsseldorf, where Wilhelm **Schadow** had succeeded Cornelius as director of the Academy, a school of painting had sprung into existence, and the students there devoted themselves with equal ardor to figure and landscape studies. Carl Friedrich **Lessing** (1808-1880), grand-nephew of the famous author, having first studied at Berlin, was drawn to Düsseldorf where he completed his studies under Schadow. While

he achieved great renown as a figure painter, chiefly through a number of large canvases relating to the life of Johannes Huss, we are more particularly interested in him as a landscapist, inasmuch as it was he who first turned from the conventionally composed landscape of the Romanticists to the painting of nature itself. His first efforts were of the regulation order: a lonely churchyard, under a dull, heavy sky, with a narrow streak of sunlight falling on a gravestone; and similar somber, romantic, subjects.



MOUNTAIN ROAD. ACHENBACH.

But when he came to a certain part of the Prussian Rhein province known as "Eifel," he discovered a piece of nature which appealed to his artistic sensibilities in the most powerful manner. Henceforth he dispenses with all the knights and monks and robbers that had been considered so essential to lending landscape the picture-making quality. He finds in nature alone the quality of the romantic, to render which remains his purpose, it is true; but he lifts landscape painting to the dignity of an independent art, which it had not enjoyed before.

Karl **Blechen** goes a step further in the emancipation from Romantic tradition, and does not hesitate to include in his choice of scene such evidences of man's modern activity as smoking factory chimneys, etc.

A further impulse in the direction of a still closer study of nature in Germany came from Denmark. It was at the Art Academy at Copenhagen that J. C. C. **Dahl** (1788-1857), a Norwegian artist, took up the study of landscape painting and was impressed by the works of the great Dutchmen of the seventeenth century, Ruysdael and Everdingen. His works, when first exhibited in Germany, created a great commotion among artists, on account of their startling realism. In 1819 Dahl was made professor at the Dresden Academy. About the same time Christian **Morgenstern** (1805-1867), who had also pursued his studies at the Danish capital, and traveled in Norway, came to Munich, where his advent proved of greatest importance to landscape art. His predilection was rather for the quiet moorland plain, the village road and the lake, and his color, like that of Dahl, was still reminiscent of the great Dutchmen.

It was Ludwig **Gurlitt** (1812-), from Altona, who first adopted a fine gray tone in his landscapes. He too had studied at Copenhagen and traveled in Scandinavia before he went to Düsseldorf and Munich, afterwards to Italy. What Dahl, Morgenstern and Gurlitt did for landscape art in Germany proved of lasting effect, as they may be said to have first introduced realism. Gurlitt's advice and example had its most telling effect on Andreas **Achenbach** (born 1815 at Cassel), who was then studying at Düsseldorf, like the rest, composing his landscapes according to approved rules. Gurlitt induced him to go to Norway, and there the gifted young man learned to develop his keen observation of nature, discarding the learned, artificial methods of his earlier studies. Though he has long been left behind by the younger generation, Achenbach must always be considered a pathfinder among artists; and, by his paintings of the raging sea, the turbulent waterfall, the quiet Dutch canal, and the red-roofed village, he succeeded in holding the attention of the public by pure

landscape painting as no one had done before. If any one, it was Achenbach who gained for this branch of art the commanding position by the side of figure painting which it has ever since held.

Landscape painters continued largely to be attracted by the splendors of distant lands, in preference to the milder charms of their own country. Thus Oswald **Achenbach** (1827-) younger brother of Andreas, developed an early fondness for the sunny South, and chose the surroundings of Naples for his favorite sketching ground. Abandoning the "grand" style of the composed landscape of the earlier period, he became a closer student of nature and truth.

Eduard **Hildebrand** (1817-1868) extended his artistic explorations to all quarters of the globe, showing a special fondness for vivid color effects, recorded mainly in water colors, which became very popular through reproductions.

Among the many other exploring artists **Eugen Bracht** (1842-), deserves especial mention. His earlier successes were the result of his travels in the Orient, where he appears to have been attracted mainly by the somber character of the desert and the mountains. In recent years he has turned his attention to the landscape of his native country, in which he has discovered all those elements of color and moods which he had missed in the pictures of his earlier period.

The painting of the moods of nature—so comprehensively expressed by the German term "*Stimmungslandschaft*"—introduced to Munich by *Morgenstern*, found in

Eduard **Schleich** (1812-1874), its most gifted representative. He succeeded in penetrating deeper into the life of nature, studying her changing moods: the cheerful sunlight, the threatening storm, the passing cloud effects, the glittering moonlight. For his *motif* he rarely went outside of the immediate surroundings of Munich: the valley of the Isaar, or the moorland near Dachau, where he had the fullest opportunity of observing the ever-changing light effects on the country below. No one before him had so well succeeded in rendering the transparent light of the sky, and its soft fleeting clouds.

It would seem but natural that landscape painting should at once lead to a closer study of animal life; for, as painters gradually learned to dispense with the use of the knights, monks and robbers of the Romantic period, they were satisfied to introduce the forms of domestic animals as they appeared in the landscape before them. Nor did they all stop at treating animals as mere accessories; animal painting became a study of its own and was destined to reach its highest development in Germany at the end of the century. But not only domestic animals engaged our artists' early attention; the wild beasts of the forest, of the jungles, of the mountains, were painted with equal fidelity to nature.

Thus we learn that the art of painting had been brought into life again, largely through the serious and conscientious efforts of the landscapists, from the classic, through the various stages of the romantic school to the beginnings of the realistic epoch. There was, however, yet another group of artists, ignored, if not suppressed, by the representatives of "the grand style," who kept the spirit of true art alive, nourishing it in a loving, though mayhap at times, somewhat clumsy way, until it gradually regained its wonted strength and filled the end of the century with rejoicing. We have seen the artists fly from their surrounding, because in its unpicturesque aspect they found it chilling and forbidding. Since they could not paint, it is not to be wondered at that they found nothing to paint around them. Their training taught them to look for the ideal, not the real life surging around them, which was commonplace, prosaic. And we should not know to-day that this commonplace, prosaic life had its charms, despite its "unpaintable" costume and its narrow horizon, were it not for the records preserved by a number of gifted artists who cared not to follow in the lofty flight of their more distinguished brethren. They remained at home, among the people, and, with pencil and graver, held fast the fleeting phases of their surrounding life, though it was not granted them to do so successfully with brush and pigment.

THE ILLUSTRATORS AND BAT- TLE PAINTERS. (6)

It was Daniel **Chodowiecki** (1726-1801), who thus preserved for future generations a true picture of the costumes and customs prevailing at the end of the eighteenth century, and his example was followed by a number of draughtsman, among whom the two Nurembergers **J. A. Klein** (1792-1875) and **J. C. Erhard** (1795-1822) take foremost rank. In their drawings and copper-plate engravings they give us a faithful picture of the life of their times; the occupations of the people, the events of the day, military life, the burgher and the peasant in his joys and sorrows, were all depicted with a simple, unaffected truthfulness. Many others followed, among them one whose memory is held sacred by every truly German heart, **Ludwig Richter** (1803-1884). Though ostensibly a landscape painter (for as such he held a position of professor at Dresden), he will ever be remembered by his record of the happy side of family life, of its joyous childhood days, its sunshine and laughter, its little trials and sorrows, too; all of which he has conceived in the loving spirit of a man whose heart remained ever young and childlike, even in old age. If the sweetness of his nature reveals itself somewhat too obtrusively in the prettiness of his technique, he appealed therewith all the more successfully to the intelligence of his public, which had no appreciation of "high art," but could readily grasp the truthful reflection of its own everyday life, as Richter pictured it in his thousands of drawings.

He found imitators, of course; but was without a successful rival. The only one who does not lose by comparison was **Albert Henschel** (1834 - 1883), whose "Sketch Book" treats of the joys and sorrows of boyhood and girlhood in a delightfully humorous manner.

The revolution of 1848 infused a vigorous life into the art of the caricaturist. In Berlin the "*Kladderadatsch*" was published, and in Munich appeared the "*Münchener Bilderbogen*" and "*Fliegende Blätter*." While the Berlin publication has chosen the

field of politics, the "*Fliegende Blätter*" devoted themselves to chastising the follies and weaknesses of social life and conditions, and to healthy but harmless humor. The drawings by **Moritz v. Schwind**, **Carl Spitzweg** and others, have left us a picture of the life and manners of the time, more complete and true than has come down to us through any other source.

Wilhelm Busch (1832-) and **Adolph Oberländer** (1845-), are the two caricaturists who stand unrivaled by any age or any country. The drawings of Busch are simplicity itself, but nothing could be more expressive than the few lines and spots which he employs to convey a characteristic action, illustrating his quaint rhyme. Oberländer's is an entirely different humor. He is at home in every society, in every clime; he knows the nature of every creature in the animal kingdom, fish, fowl, wild beast and domestic cattle, and he can make them expressive of any emotion. Busch and Oberländer are classics in their field.

While the draughtsmen were the first truthfully to picture the life of their times, the painters found in the prevailing costume a stumbling-block, which they felt powerless to remove. But a way around was eventually discovered. These were troublous times; the Napoleonic wars were keeping the country in a feverish condition, there was no assurance of a peaceful life at any moment, in any hamlet. Soldiers kept coming and going, now friends, now foes; along the most traveled paths there was an ever-changing panorama, grim in nature, but picturesque withal; and there were painters not slow to improve their opportunity. The uniform fairly arrested the artists' longing for some paintable costume, and though the men who felt inspired to put upon canvass the scenes they beheld were not great artists, they have contributed a far greater share towards keeping alive a healthy art sentiment, than the over-praised masters who looked down upon them with either pity or contempt.

In 1800 there lived in Nördlingen a confectioner's apprentice, who improved every opportunity to sketch soldiers, and his attempts proved so full of interest and

promise that he was offered an opportunity some years later to accompany the Bavarian army, fighting for Napoleon against Austria. This young man was **Albrecht Adam** (1786-1862). He had no academical training and was entirely self-taught; no wonder, therefore, that technically his work remained somewhat crude; but it was an honest and serious attempt to render what he beheld about him with truth to nature and simple directness, hampered by no grand ideals and traditions. Adam's school was nature and contemporaneous life; what he painted, that he had really seen. He lived with the army, sharing its experience of victory and defeat. He was present at the catastrophe of Moscow and his pictures of the retreat were not imaginary, nor the illustrations of the accounts of others, but a faithful record of his own observations.

Albrecht Adam was not only the father of German battle painters; he was the originator of a movement which was to prove a great factor in the art life of Munich and Germany—for good and for evil—for years to come, the establishment of the *Kunsts-Verein*, the Art Union of Munich. The primary object of this organization was, to bring before the eyes of the general public the latest works of the artists in a continuous exhibition. Here the public was to be educated to the appreciation of art in the most direct manner, without the intervention of the professional art critic; the public was to see for itself and form its own judgment of the artists' work. But it also brought another result, which was probably not looked for, certainly not realized in its full extent and baneful influence: the artists learned the public's pleasure, and fell into the habit of catering to its taste. This was no small matter; while Royalty continued to patronize the "grand art," the nobility and wealthy burghers were beginning to encourage the modest genre painters. And since their appreciation could not possibly apply to any strictly artistic merits of the works, their pleasure being only derived from the "what" and not the "how" of the artists' creations, the latter were naturally induced to consider mainly the subject matter of their pictures at the expense of the pure art.

In Berlin it was **Franz Krüger** (1797-1857), who ranks as the foremost battle painter of his time. Being favored by Royalty with important commissions, he became chiefly famous through his large paintings of military parades. From his paintings we gain a true and life-like picture of the Berlin of his time.

Among the pupils of Adam, **Peter Hess** (1792-1871), **Carl Steffek** (1818-1890) and **Theodor Horschelt** (1829-1870), achieved renown. But all were excelled by his son **Franz Adam** (1815-1886), who ranks among the foremost battle painters of modern times. He too, like his father, had accompanied the army into action, and in his picture of the Battle of Solferino he created a masterpiece, which remained unexcelled until the war of 1870-71. For some reason, unknown to the writer, Adam was not permitted to accompany the army to the front this time; nevertheless, there resulted from his brush several pictures of this momentous war, which have not been eclipsed by the work of eye-witnesses.

THE PEASANT PAINTERS. (7)

Though military uniform may claim to have opened the eyes of artists to the possibility of painting contemporary costumes, it did not long remain alone in the field; for the costumes of the peasants in all parts of Germany were no less picturesque, and the wonder is that they had not long before been seized upon by painters as worthy of their brush. In isolated cases this had, of course, been done; but the peasant of those days had been discovered only by the draughtsmen, who were rarely also painters and as such certainly not of high merit; the caricaturists had found in him a ready subject for their wit; and it was therefore not an easy matter to lift him out of that position to the dignity of a fit subject for serious art. It can therefore be readily understood that when the peasant first made his appearance on canvas, it was still in the character of the involuntary humorist; his object was only to amuse, and whoever succeeded best in making his peas-

ants accomplish this object, was the most popular artist. Not having been educated to an appreciation of mere painting, to a sensuous enjoyment of art, pure and simple, the public, naturally, did not look for any color qualities in the work of their painters. *They told a good story*, that was all that was expected of them. And in this manner, from these beginnings, grew the habit of the public to judge a picture according to its story-telling qualities, a habit which is all too prevalent the world over to this day. The art of the "historical painter," as practiced during this period, had the same aim; only it required the learned commentator's explanation to make it understood, while the genre painter's story failed utterly as a work of art, were its "point" not readily understood by everybody. When the village novel was introduced into German literature, about the end of the thirties, and was eagerly read by all classes, artists were quick to take up the suggestion. In Munich the humorous situations of a story found their successful interpreter on canvas in Carl **Enhuber** (1811-1867), whose Interrupted Card Party is a characteristic example of the genre painting coming into favor at the time. At the village inn are seated around the table a number of worthy citizens of different useful callings, engaged in a game of cards. Through the door at the rear suddenly appears the wife of the village tailor, looking for her good-for-nothing spouse, who has crawled under the table at her approach. One of his slippers, which had come off in the hasty retreat, reveals his hiding place to the boy who had come with the angry wife, and it is quite useless for the inn-keeper to try to cover the place of refuge with his apron, for the shoeless foot of the unlucky tailor still remains exposed.

During this period the attention of German artists had already been drawn to the Dutch masters of the seventeenth century, as we have learned in speaking of landscape painting, and the new influence soon became apparent. Wouwermans had inspired many of the soldier painters; Teniers, Brower and Ostade were studied more closely when the war time had passed and

military pictures no longer monopolized public interest. In Munich Wilhelm **Kobell** (1766-1855) and Peter **Hess** were among the first to make the transition. But the foremost among the new figure painters was undoubtedly

Heinrich **Bürkel** (1802-1869). He was turned away from the Academy as being without talent. This had happened to others, and Bürkel was not dismayed. He went to the Gallery at Schleissheim, near Munich, and began to copy the old Dutch masters. Then he went out-of-doors and painted from nature. He had no story to tell, but painted the teamster trotting alongside his clumsy wagon, the peasant plowing, sowing or reaping, the postilion stopping to water his horses, a picturesque house in winter and a village street in rainy weather. His color was rather weak, his painting hard; but in all his work he shows sincere effort to render nature truthfully and simply, without any unartistic afterthought, and his position among all the painting story-tellers of his time is therefore unique and significant. Only one man who followed in his footsteps commands our respect:

Hermann **Kaufmann** (1808-1889). As a painter, he too, was weak; we learn to admire his genius in his cartoons, in which shape he was in the habit of first designing his pictures; and here, in simple black and white, with now and then a little indication of color, we meet with compositions of surprising simplicity and strength of drawing. There is the same avoidance of all attempt at story-telling as in Bürkel, whom he surpasses in knowledge and skill.

In Vienna, rustic life formed the subject of the paintings by Ferdinand **Waldmüller** (1793-1865). He is particularly fond of children, but also selects scenes from the life of the peasants that lend themselves to an idyllic conception, treating them, however, in a rather conventional, artificial manner.

Peter **Krafft** (1780-1856), became a famous teacher in his time, insisting on conscientious study of nature and the life of the day. Though his own rather ambitious works fail to hold our interest, he nevertheless occupies

an important position in the development of art in Austria.

Joseph **Danhauser** (1805-1845), finds his subjects in Viennese city life; the burgher, the artisan, the art student, supply the themes for his humorous pictures, as they were furnishing the material for Ferdinand Raimund's farces. Indeed, the Viennese art of the times appears to draw its inspiration very largely from the stage.

In Berlin **F. E. Meyerheim** (1808-1879), claims our attention as a peasant painter. He devotes himself to the representation of the pleasing side of life: peasants at their festivities in holiday attire, children at play, etc., all of which he paints in a neat and pretty manner.

Munich produced the one artist of this epoch whose merits as a painter command our respect even to-day, **Carl Spitzweg** (1808-1885). He was about thirty years old before circumstances allowed him to turn from his profession of apothecary, for which he had prepared himself by the prescribed course of study, and devote himself to the career of an artist, for which he had always had an insatiable longing. He attended no art academy and has had no teacher, but traveled extensively, going to Paris, London and Antwerp, and made copies of the old Dutch and other masters. Returning to Munich he took up his abode in a quaint old quarter of the town, with a view over the surrounding housetops. Here he painted what he saw, or had seen in the days of his youth, untouched by the spirit of the "grand art" that was making the Munich of his days so famous. Among all his contemporaries in art he had scarcely a friend except **Schwind**, with whose work he was thoroughly in sympathy, without feeling tempted to make it his own. It is indeed this which makes **Spitzweg** a notable character: that his art, though derived from a close study of many masters, is so unlike any of these, but entirely original and individual. The world he paints, the life of the forties in German provincial towns, is almost exclusively his own; at all events, in painting, no records comparable with his pictures of these quaint characters in their no less quaint surroundings exist to-day. At a later time artists

were tempted to delve into old archives and explore old lofts and forgotten attics in search of discarded garments and furniture of this period, and paint from models therewith bedecked; but **Spitzweg** remains unrivaled. He could paint a true world truthfully, because he was of it. His sentinel of the civil-guard walking his beat in the moonshine; his country-attorney, goose-quill in hand, bent over his writing with an air which betokens his exclusive fitness for the work; his old bachelors, carefully handling their potted flowers or feeding their birds, or mending their garments, are all characters from real life of a time when the signs of progress, the awakening of desires for liberty and human rights were still viewed with as much fear and trembling as with fond hopes. He had remained the same during the well-nigh fifty years of his artistic career; and, when he died, his art was more akin to modern ideas than that of most painters who began when he was at his prime. He was a healthy realist whose pictures do not indeed require a story in order to command our attention; nor indeed do they impress one as being painted for the purpose of telling a story; that was merely incidental. It is the quality of the picturesque that asserts itself above all and the quaint humor, the rich fancy, seem only an unconscious or, at all events, an uncontrollable addition of the man's unique nature.

GERMAN ROMANTICISTS AND THE DÜSSELDORF SCHOOL. (8)

Among the German artists who went to Rome in the early part of the century there were those who found something else than they sought.

August Riedel (1800-1883), had begun his artistic career at the Munich Academy as a strict Classicist, and went to Rome in 1823 in the expectation, no doubt, of perfecting his art at the fountain-head of Classicism; but, by the example of **Leopold Robert** he was led to admire the picturesque beauty of Italian peasant life and the glorious richness of color under the southern sky. Standing

to-day before his Neapolitan Fisher's Family, we can scarcely realize that the picture could ever have created any sensation; still, it did so, in its day, and people marveled how it was possible to produce such a rich color-effect as the artist rendered in this and subsequent paintings. He even excelled his forerunner, Robert, in this respect, and was, altogether, a most remarkable painter of his time, whose works, like the Judith with the Head of Holofernes, became immensely popular. Cornelius is reported to have said to Riedel: "You have accomplished in your work what I have diligently studied to avoid all my life." And, indeed, compared with

Orient and produced works of greater coloristic merit than any of his Berlin contemporaries. The most widely known of the German artists who devoted themselves to painting Oriental subjects was undoubtedly

Adolph **Schreyer** (1828-1899), of Frankfurt, who has become famous as a painter of Bedouins and Arabian horses. Though becoming decidedly mannered in his work, there is a sureness and dash in the handling of his brush and a remarkable richness of color which is not at all characteristic of the German art of the middle of the century.

Leopold **Müller** (1834-1892), was a most successful painter of Oriental subjects, whose works combine with a conscientious ethnographical study also a rare charm of color.

When Schadow was called from Berlin to assume the molding of artistic thought at Düsseldorf, he proved himself a most powerful agent. In contradistinction to Munich, where the "grand style" of monumental art was being developed by means of the cartoon, Düs-

seldorf, as already stated, became a school of painting. Schadow attracted a number of most talented pupils, among whom we have already mentioned Lessing, and Andreas Achenbach, the painters of landscape. Other artists of this group of German Romanticists were Carl Sohn, Heinrich Mücke, Theodor Hildebrand, H. Plüddemann, Theodor Winthrop, Friederich Ittenbach, Eduard Bendemann, Ernst Deger, and Christian Köhler; among whom Eduard **Bendemann** (1811-1889) became the most famous, gaining prominence at once by his first large painting, *Jew's Lamenting*, which was soon followed by his *Two Maidens at*



By permission of F. Hanfstaengl.

BEDOUINS AT WAR. SCHREYER.

the frescoes of the German Michelangelo, Riedel's paintings have decided coloristic merits

The Orient also began to attract the artists about this time. Byron's poems and the Greek wars of liberation had turned the attention of Europe to the East, and artists were fascinated by the rich and picturesque costumes of the Orientals, so strikingly in contrast with the modern garments of their own time and country. Hermann **Kretschmer** (1811-1890), of Berlin, was among the first to seek this new field of artistic activity.

Wilhelm **Gentz** (1822-1890), of Berlin, was likewise attracted by the splendors of the

the Well, Jeremias on the Ruins of Jerusalem, The Daughters of the Servian Prince, and other large and small canvases. In Dresden, where he became professor in 1838, he decorated the Royal Palace with frescoes, and some twenty years later was appointed to fill the position of his former master, as director of the Academy at Düsseldorf.

All these young men were full of enthusiasm for their art and for their teacher. Schadow and his literary and musical friends: Immermann, who had worked the reform of the Düsseldorf stage; Felix Mendelsohn, the composer; the assessor von Uechtritz; and Doctor Körtem, the author of the humorous-satirical "Jobsiade," were the spiritual advisers, whose words and works inspired our young artists, who lived and thrived in an atmosphere of Romanticism, having but little touch with the actual life surrounding them. Immermann had created an interest in Shakespeare, whose dramas formed thenceforth an important part of the repertoire of every German stage, and it was

Ferd. Theodor **Hildebrandt** (1804-1874), who found therein a mine for his artistic productiveness. On stated evenings the artists met to enjoy readings from the Romantic poets, or listen to chapters from German history, especially of the period of the great emperors, of the crusades, of the turbulent times of the Hussites; and thus their imaginations became filled with the figures of romance and of the stage. Goethe's "Torquato Tasso" inspires Carl **Sohn** (1805-1867) to paint The Two Leonoras, followed by others of Goethe's heroines. Walter Scott furnishes the material for H. **Stilke's** (1803-1860) paintings, and **Lessing** scores his first success with The Sorrowing Royal Couple, for which Ludwig Uhland furnishes the incentive; while Bürgers "Leonora" is made the subject of another picture by him. Most of the religious works of these early Düsseldorfers owe their origin to the dramatization of Old Testament stories and the Hebrew elegies. Thus Klingemann's dramatization of the Life of Moses inspired Christian **Köhler** (1809-1861) to paint Moses Hidden in the Bullrushes, The Finding of Moses, and other compositions.

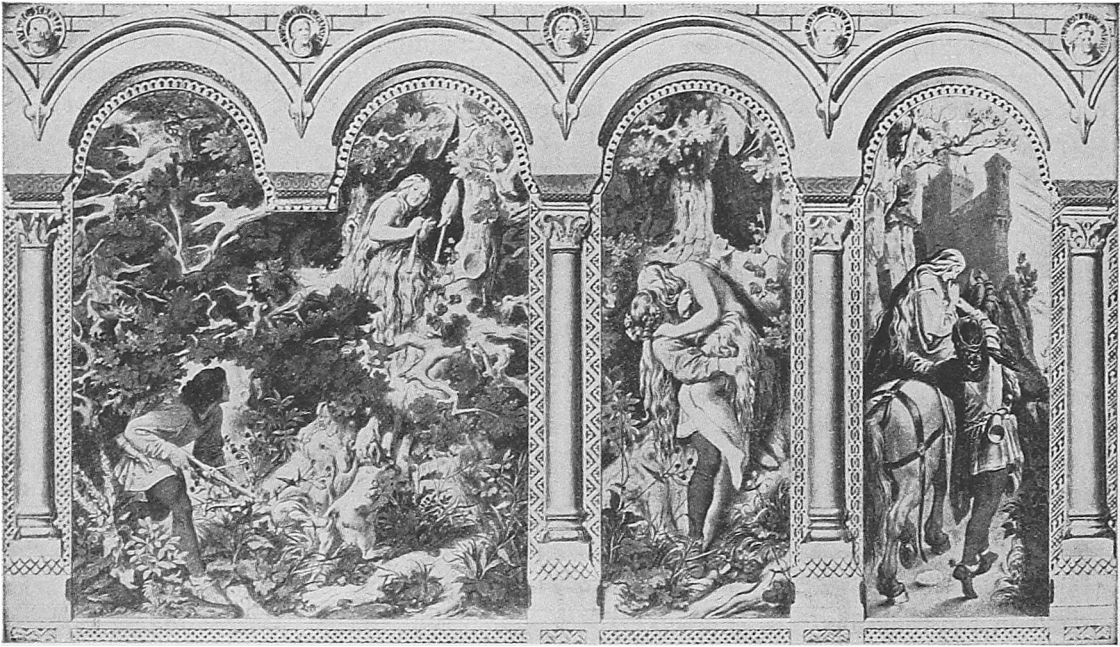
There is an unhealthy vein of sentimentality running through the works of this period, which, though it was the natural outgrowth of the age, was not allowed to remain unnoticed and uncondemned at the time. There were those who did not keep aloof from the life of the people, and had an eye for the realistic and for the humorous side of life. When Bendemann touched the heart of the sentimental with his *Jews Lamenting*, Adolph **Schroeder** (1805-1875) produced his *Sorrowing Tanners*, as an antidote.

Peter **Hasenclever** (1810-1853) found in Kortüm's satirical epopee "Jobsiade" a source for his most popular productions, of which his painting in the Munich Pinakothek, *Job's Examination*, is probably the most widely-known.

Rudolph **Jordan** (1810-1887) bases his reputation as one of the most popular Düsseldorf artists on such paintings as his *Marriage in Helgoland*; and the Norwegian Adolph **Tidemand** (1814-1876) painted peasant pictures from his native land. His art steers clear of the humorous and the sentimental, then so prevalent in Düsseldorf, contenting itself with the plain representation of native customs. Such pictures as his *Adorning the Bride* first made Germany acquainted with the picturesque wealth of Norwegian costumes.

Whatever view we may take of the Düsseldorf art of this period, we cannot help acknowledging that these German Romanticists seriously tried to re-establish the art of painting in oil colors, and, as a result of their earnest and conscientious studies, they easily outranked all other schools in Germany as painters. Their popularity had grown world-wide and their influence soon made itself felt throughout Europe and in America as well.

But Düsseldorf, the home of Romanticism, was destined to produce the one artist whose claim to being the greatest German monumental painter of the nineteenth century cannot be successfully disputed, Alfred **Rethel** (1816-1859). In the Kaisersaal at Aix-la-Chapelle there is a series of frescoes, illustrating the history of the great Emperor Charlemagne, which were designed, but



FAIRY TALE OF THE SEVEN RAVENS. SCHWIND.

only partly executed by Rethel. There is a certain vigor and harshness in his work, which, in a measure, suggests the rugged strength of Dürer, without being directly imitative of the great master. One feels as though they might both have been born of the same stock, and this becomes still more apparent in Rethel's designs for woodcuts, notably in the series which he published under the title *Auch ein Todtentanz* (Another Dance of Death), in which he depicts Death both as the enemy and as the friend of man. The latter conception is especially noteworthy; high above the habitations of the throng dwells the bell-ringer in his solitary chamber in the church-steeple; he has become old and feeble after a long and weary life, the closing years of which were spent in the monotonous duty of tolling the church bells. Death has come to relieve him—quietly and peacefully, his hands gently folded in prayer, he has gone to rest in the old arm-chair, while his deliverer, the ghastly skeleton enveloped in the folds of a cowl, has assumed for the nonce his office of notifying the community that another soul has passed into eternity. Rethel was only 24 when he designed the frescoes for the Kaisersaal.

What he might have accomplished, had a long life been his, can only be surmised; but there can be no doubt that his conception of monumental and historical painting was immeasurably superior to that of Cornelius and his following, being clear and comprehensible without any learned explanation, and based on a close and conscientious study of nature. Had he lived, it is more than likely that he would have led monumental art in Germany to a glorious triumph. He fell a victim to insanity, and spent the last few years of his young life in an asylum. Schadow in Düsseldorf and Veit in Frankfort had been his teachers, but his strong individuality was not perceptibly influenced by either.

MORITZ VON SCHWIND. (9)

While Düsseldorf had thus threatened to "steal the thunder" of Cornelius at Munich, the latter place gave to the world the last and fairest flower of Romanticism in

Moritz v. Schwind (1804-1871). To know Schwind is to love him; and so much is he loved in his own country, that little of his

work, except through reproductions, is known outside of Germany. At the Paris Exposition of 1867 the work of Schwind aroused the interest and genuine admiration of the Frenchmen, though in its spirit and in its execution it was alike alien to their feeling. But they recognized that here was the work of one who was an artist to the core; one who had been born in the realm of Romanticism and became its chosen interpreter for all times and climes; one to whom his world of phantasy was a living reality, which he could, by the magic of his touch, render credible and visible to others.

Schwind's birthplace was Vienna; and the gay, cheerful city seems reflected in his honest, jovial nature, whose art was ever true to his inmost feeling, always pure and noble as the man himself. Called to Munich in 1828 to assist in carrying out the plans of Ludwig I. of decorating the new buildings, he does not appear to best advantage. Indeed, it is not the "historical painter" one thinks of when Schwind's name is mentioned; and of all his frescoes those at the "Wartburg" alone appeal strongly to our sympathy, for in the legend of "St. Elizabeth" he stands firmly rooted in the soil of Romanticism. It is as the interpreter of the German fairy tale, however, that his art finds a ready echo in every sensitive soul.

The world of poetry is here made one of beautiful reality, for who would dare dispute the existence of the characters in "*Der gestiefelte Kater*," for instance? And the "*Story of the Seven Ravens*"; is it not all true, this charming story of the faithful sister? Briefly told it runs thus: A poor widowed woman has seven boys and one daughter; the former seem insatiable in their appetite and are always crying for more, when in a fit of anger the poor helpless mother cries out: "I wish you were all ravens!" No sooner have the words escaped her lips, than the boys are all turned into ravens, and fly out of the window, while the mother sinks lifeless to the floor. The sister follows her brothers into the woods; and, when she falls exhausted to the ground, a fairy appears to her and tells her that she can reclaim her brothers by remaining

speechless for seven years and at the same time weaving a garment for each of them. This part of the story is indicated in six panels on the walls of a room in which the artist's family is gathered to listen to it as recited by the good grandmother. The story is then continued in a series of fourteen designs, set as wall decorations in an architectural frame-work of Romanesque style. The second design takes us to the interior of a forest, where, in the hollow of an old oak-tree, the sister has made her home and is busily spinning yarn for her brothers' garments. A prince, hunting in the forest, discovers her and, enchanted by her loveliness, decides to carry her home to his castle and make her his bride. Though following him, she is true to her pledge and refuses to utter a word. Then follow other designs presenting the following incidents: preparation for the wedding; the princess as benefactress of the poor; her nightly occupation of spinning, to finish the seventh garment; she gives birth to twins, which, to the horror and amazement of all present, fly off as young ravens, while the poor mother is admonished by the fairy to remain silent; the princess is tried before the secret court of justice and found guilty of witchery; she is bound in prison by the rough hands of the jailors; the fairy once more appears to her, with an hour-glass in her hand to show that the hour of deliverance is near; crowds of poor people, to whom the princess had been a benefactress, block the door of the prison, thus delaying the threatened execution; at last she is bound to the stake, when lo! the seven brothers come rushing along on white steeds, while the fairy holds the twins in her arms; only one brother is not entirely transformed, one arm remaining in the shape of a wing—the completion of his shirt having been prevented by the faithful sister's imprisonment. As in the grand finale of an opera, all the characters of the play are here united in a joyous scene of triumphant love and faith.

A musical simile is easily suggested by his compositions *Cinderella*, the *Story of the Beautiful Melusine*, and kindred subjects. Indeed, Schwind's designs are ever unmistakably musical in feeling. And

this sweet singer of Romanticism, how charmingly realistic he could be! There is a painting in the Schack-Gallery at Munich, *The Wedding Trip*, in which he records with simple truthfulness an episode from his own life in a manner which at once brings to mind Spitzweg, though it is not *painted* as well. Another little picture, *Horses Led to the Well* by a Hermit, shows Schwind's spiritual kinship to Böcklin, though the charm of the latter's coloring is utterly wanting. Though he lived to see the tri-



WEDDING TRIP. SCHWIND.

umphant progress of the realistic school, Schwind's art remained untouched by the new doctrine of color. If, in spite of this, we can to this day honestly admire the work of Schwind, it is on account of its inherent beauty of form and poetic purity and richness. He once said: "Beauty is the most indispensable thing on earth, for all else cannot completely satisfy one. When his last hour was approaching, with his face turned to the setting sun, he exclaimed: "Now I feel well, this is beautiful—!" And the last and greatest Romanticist had passed away.

THE GENRE PAINTERS: LUDWIG KNAUS. (10)

A number of causes combined to lead artists into other fields of observation. Peasants do not only smile; they have their sorrows and griefs, and, indeed, take life far more seriously than artists were wont to make believe, as they could not help learning through frequent intercourse with them. Besides, all mankind was at this time deeply stirred by the social and political questions of the day, which had brought the working classes as a mighty factor into action, and culminated in the revolution of 1848. The social distress prevailing in some of the manufacturing districts was made the theme of stirring appeals in prose and verse, and it was but natural that the seriousness of the age should be reflected in its art. The peasantry continued to furnish the most paintable models; but no longer to the exclusion of other classes; and the subjects selected partook more of the pathetic than the humorous, illustrating with more or less force and truth incidents of striking moment in the life of the people. A very direct influence upon German art of this period was exerted by the Englishman, David Wilkie, whose works had become known on the continent and whose picture, *Opening of the Will*, in the Pinakothek at Munich served as a model for many artists.

Gisbert Flüggén (1811 - 1860), proudly called the "German Wilkie," took the lead among artists as a painter of pictures "with a social purpose." In his canvas called *The Decision of the Law-Suit*, everything is very carefully composed in the (then) most approved fashion; the pathetic, the humorous, the sentimental, have all been judiciously considered and rendered in a loving and conscientious manner; and people bowed in admiration before the genius of Flüggén. We see the closing scene in a crowded court-room of a trial at law between a noble family and some obscure contestant, the final verdict having been rendered in favor of the latter. The defeated nobleman with the haughty and disgusted members of his family are retiring in hot haste from the

scene of their humiliation, their attorney evidently trying to explain that he did all he could, which only seems to vex his client the more. To the right are grouped the members of the victorious family, the aged head of the household being conspicuously seated in a chair, surrounded by his happy friends, among whom the village parson by an expressive gesture indicates the true and unfailing source of all justice, while a female member offers the young attorney a reward which he nobly declines to accept. On a raised platform in the rear the members of the august tribunal, before whom the case was tried, are preparing to leave, the clerks still busy over the records.

Another Düsseldorf artist who shared the honors with him was Carl **Hübner** (1814-1879). The pitiful social distress of the working-classes found in him a most sympathetic interpreter. His paintings of *The Silesian Weavers*, *The Emigrants*, *The Execution for Rent*, and *Benevolence to the Poor* are most affecting appeals on behalf of the downtrodden, overlaid bearers of this life's burdens.

While art was thus mightily affected by the conditions of contemporary life, it was, from the fact of claiming for itself a mission outside of its province, seriously retarded in its development. The painters still continued to cherish the notion that above all their pictures must lend forcible expression to some idea, must be the means of conveying some lesson, of telling some story. Only the character of the story had changed from the humorous to the pathetic; but the artistic value of their performances had not perceptibly increased, they had not yet really learned to paint. While sharing this failing (though in a smaller measure) with the followers of Cornelius, they have, at least, this advantage, that they were in closer touch with the life of their time. While the historical painters tried, in a more or less learned way, to impart the knowledge of history, the genre painters posed as public entertainers, one as a clever humorist, another inclining towards the sentimental, another in the role of a moralist, and so on; "—but they were not painters. And painters under these conditions they were

unable to become. For though it is often urged in older books on the history of art that modern genre painting far outstripped the old Dutch genre in incisiveness of characterization, depth of psychological conception, and opulence of invention; these merits are bought at the expense of all pictorial harmony. In the days of Rembrandt the Dutch were painters to their fingers' ends, and they were able to be so because they appealed to a public whose taste was adequately trained to gain a refined pleasure in the contemplation of works of art which had sterling merits of color.

"— — — The principal difference between them is this: a *painter* sees his picture rather than what may be extracted from it by thought; the *genre-painter* on the other hand, has an idea in his mind, an 'invention,' and plans out a picture for its expression. The painter does not trouble his head about the subject and the narrative contents; his poetry lies in the kingdom of color."—*Dr. Richard Muther, "History of Painting in the XIX Century."*

While no painter of that period is on record as entirely in sympathy with these views, it is, nevertheless, a fact, that the acquirement of a better knowledge of color was gradually becoming a more and more important aim among genre painters. Unquestionably, landscape painting and the more thorough knowledge of the old Dutch masters were leading in this direction. There soon appeared a man whose works were so immeasurably superior to those of his fellow artists, that he marks an epoch in the development of modern art, Ludwig **Knaus** (born October 5, 1829). That posterity will not accord to the famous genre painters of the middle of the century the great importance attached to them by those who were witnesses of their early struggles and final successes, who saw in their advent the prayed-for deliverance from the unbearable yoke of insipidity which oppressed the Romantic school, may be accepted as inevitable. What they were to their age, however, should not be forgotten, in spite of all their shortcomings as painters which the historian is bound to consider. Their indisputable merits as pathfinders, the

healthy, robust realism of their art compared with that of their immediate forerunners, give to them an importance which it would be folly to belittle. It is to their sincerity that we owe the advancement of the century's art in as great a measure as to the teachings of Piloty, with whom realism begins its mighty reign. The genre-painters stood nearer to the life of the people, felt its pulse more keenly. If, with all their advance as painters, they still remained chiefly narrators, it is because that was, the world over, still considered the artist's province. They added no new principle to art, it is true,

the fund established for the payment of models, he was informed that such assistance was only accorded "talented pupils." Thereupon he left the school. The year 1848 found him one of a lot of shiftless and thriftless young art-students, when it occurred to him to retire to the country and paint studies there. Returning to Düsseldorf he began to utilize his studies, painting a number of pictures, chief among which was a large canvas, *The Country Fair in Hessa*, which at once placed him in the front rank of the Düsseldorf genre painters. Going to the Black Forest he found material for a number of paintings, *The Gamblers*

being one of the most striking of his compositions. In 1852 he was seized by a desire to "see the world," and decided on a trip to Paris, intending to spend about three weeks there. He remained eight years. There he painted a picture, *The Morning after a Rural Festival*, and sent it to the Salon of 1853, where it was awarded a second class medal. His *Golden Wedding* painted in 1858, and perhaps his finest picture, stood on a tech-



GOLDEN WEDDING. KNAUS.

but brought the older to greater perfection. Their knowledge of their subject was more profound, their power of observation keener, their technical ability far superior to that of their predecessors.

Knaus was among the very first to recognize the undeniable importance of these requirements. At the Düsseldorf Academy he had studied under Carl Sohn in the drawing and painting classes, and was thereupon admitted to the composition class, under Schadow, the director, who showed no sympathy with the naturalistic and characterizing tendencies of the young man; and when Knaus petitioned for an appropriation from

nical lead with the works of the French. Edmond About, the famous French writer, speaks thus of Knaus, in 1855: "I do not know whether Herr Knaus has long nails; but even if they were as long as those of Mephistopheles, I should say that he was an artist to his fingers' ends. His pictures please the Sunday public (on Sunday, being a free day, the Salon is crowded by the people, shopkeepers, workingmen, etc.), the Friday public (Fridays, an increased admission fee is charged), the critics, the *bourgeois*, and—God forgive me!—the painters. What is seductive to the great multitude is the clearly expressed dramatic idea. The

artists and connoisseurs are won by his knowledge and thorough ability. Herr Knaus has the capacity of satisfying everyone. The most incompetent eyes are attracted by his pictures, because they tell pleasant anecdotes, but they likewise fascinate the most jaded by perfect execution of detail. The whole talent of Germany is contained in the person of Herr Knaus. So Germany lives in the Rue de l'Arcade, in Paris."

It is not only because of the dictates of fashion that Knaus does not rank as a "colorist" to-day, even not more than any of his immediate followers, who, in this respect, did not quite attain to his standard. For the end of the century finally witnessed that new birth of painting, brought that revelation of color in the outward appearance of things which had for long been so eagerly sought, and without the knowledge of which the art of painting could not hope to regain its once commanding position. It must not be overlooked that the period we are considering—a hundred years—will mark only one of many centuries in the contemplations of future critics, and that the achievements of to-day will not be measured by the pride we take in them now. The question will not be: what has the art of the nineteenth century learned from previous ages? but: what has it added to the knowledge inherited? And it was not until another generation that any such addition was made.

Consequently, Knaus and his famous contemporaries, for all the genuine pleasure they have brought into the world, will be relegated to a far less conspicuous position by the impartial judgment of Time than our own warm love and gratefulness would choose for them. Dürer and Holbein have not yet found their peer among nineteenth century artists, either in Germany or any other country. It is claimed for Knaus, not without good reason, that in certain cases of characterization—for instance in his Council of Hauenstein Peasants—he attained to an eminence not unworthy of Holbein; but Holbein is great not because he attained to an eminence not unworthy of some one else, but because he is Holbein; while Knaus, Vautier and the most lovable

of the three, Defregger, hold our attention by virtue mainly of their great narrative powers, though as painters they have long been surpassed by many, even by artists of far less talent.

Knaus was not only a painter of peasants. He brings to bear the same keen observation on city life, and is a most charming narrator of childhood's little griefs and pleasures. In his very popular painting, *As the Old Do Sing Thus Pipe the Young*, he has given unmistakable proof of this. When, in 1874, he took up his abode in Berlin, he found most picturesque subjects among the Jews and other city-types, which lend themselves readily to his humorous conception. He also ventures into the field of religious art; though there is no evidence that this is done from any deeply religious impulse, but rather because the subject seems to suggest to his feeling certain artistic possibilities that he is inclined to express. This is indeed—next to a growing demand—the prime moving-power for the production of the vast numbers of Madonnas of the present day.

That one, whose power of characterization is so eminent, should be employed as a portraitist, seems but natural. But, singularly enough, it is here where he failed. Not satisfied with expressing the character of his sitter in the face and general bearing, which he has so masterfully done in some of his crayon-studies of peasants, he calls into requisition a whole cumbersome apparatus of accessories to help one guess at his sitter's identity, or, at least, his calling. While apologists for this sort of thing may point to examples even like Holbein's *George Gisse*, it is well to remember that such portraits are the exception and owe their origin presumably rather to the notion of the patron than to the artist's choice.

Measuring art by the standard of its time, Knaus' position at the head of the long list of painter-narrators is unassailable. His influence and that of his great contemporaries is not confined to their native land, but extends—for good and for evil—to all other countries where the spirit of Romanticism was, with more or less success, threatening to stifle a healthy art sentiment.

VAUTIER AND DEFREGGER. (II)

Any review of the standing of Knaus immediately suggests the name of

Benjamin **Vautier** (1829 Switzerland—1898). His pictures appeal even more readily to the sympathies of the public than those of Knaus. Vautier's familiarity with the peasant-life which he portrays is more genuine, his sympathy with his subject more heartfelt. While Knaus seems rather fond of an elaborate stage-setting, Vautier contents himself with the unpretentious surroundings in which he finds his peasants,

but they rejoice in him none the less as a genre painter. It is as if they had been met by the quiet, faithful gaze of a German eye amid the fiery glances of the Latin nations. It is as if they suddenly heard a simple German song, rendered without training and yet with a great deal of feeling. A generation ago Knaus could exhibit everything as a painter; as such, Vautier was possible only in Germany in the sixties. But behind the figures of Knaus there always stands the Berlin professor; while in Vautier, there laughs a kindly fragment of popular German life."



By courtesy of Berlin Photo. Co.

MORNING BATH. VAUTIER.

and of which they really form part and parcel. In Vautier the art of the genre painter reaches a degree of amiability exceeded only by Defregger, though as *painters* of the period they both remain behind Knaus. The position which Vautier holds in the hearts of his countrymen is well stated in the words of Dr. Muther: "There is something sound and pure in his characters, in his pictures something peaceful and cordial; it does not, indeed, make his paltry, pedantic style of painting any better, but from the human standpoint it touches one sympathetically. His countrymen may be ashamed of Vautier as a painter when they come across him amongst aliens in foreign exhibi-

Franz v. **Defregger** (born 1835), is, of all the masters issuing from Piloty's studio, the most popular, the most thoroughly lovable. A healthy, uncorrupted nature from the mountain home, where, in their freedom, the people cherish no wild ambitions, but lead, for the most part, a quietly happy life that knows little and cares less for the distant world's angry strife and ceaseless struggles for supremacy, Defregger remains true to himself in his art. With a keen perception of character and fine psychological observation, he presents the life of his countrymen in all its cheerful aspects with most convincing truth, and a manner at once forceful and pleasing. His technique

is simple, his color oftentimes disagreeably brown; the glowing orange lights and purplish shadows of the younger school remained strange to his perception; but there are certain small canvases of his that are charmingly grey in tone, while a rich, golden, by no means objectionable quality, pervades such pictures as his *Arrival at the Dance*. It is, however, not as a colorist, that Defregger must be considered, for such he never aspired to be. From his teacher, no doubt, hails his greater admiration for the old masters than for the younger school's impetuous seeking after new truths, though as a teacher he himself cheerfully allows those of a different mind to follow

their own bent. Great masters have not emanated from his school; for, in Defregger, the art of the genre painter has reached that height from which there is only a decline, and, if any of his pupils would surpass their master, it can only be along another path.

Owing more to outward influence than to any irresistible inner compulsion, Defregger is, at times, induced to leave the field of the

for him the widest popularity; and with this picture he had found his proper sphere. That the national hero Andreas Hofer should appeal to Defregger's artistic imagination and sympathies is but natural. The results are not altogether satisfactory, perhaps least of all to himself; certainly Andreas Hofer's Last Steps was a mistake, and painted rather as a concession to a supposed demand than from any great inner



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ARRIVAL AT THE DANCE. DEFREGGER.

genre painter and enter that of the historical painter; and his success in some instances has been truly remarkable, as in *The Last Muster*, and *The Return of the Victors*, both scenes from the Tyrolese struggles for liberty. It was indeed a historical picture which first made him famous, *Speckbacher and his Son Anderl*. This was, however, soon followed by a genre picture, *A Dance at the Alm*, which secured

compulsion. At all events this is true in relation to the dimensions of the picture, the figures being life-size.

Being at heart a religious nature, it was not surprising that he should also venture into the field of religious painting, though he did so with questionable success. His two *Madonna's* do not add materially, if at all, to his reputation; and the best one can say is, that they do not detract from it, for the

pure, lovable nature of the artist is reflected in these canvases as well as in his others. Though Defregger's art is essentially of the story-telling kind, it is free from the empty pathos of the reigning historical school, and free, also, from the cheap humor of the earlier genre painters. When it is mirthful, it is so with the joyousness of exuberant health, that will never cease to find a ready echo in the unsophisticated soul of the beholder, whatever nationality or age be his.

REALISM.—ADOLPH MENZEL. (12)

It was in the year 1842 that the paintings of two Belgian artists, Edouard de Bièfve and Louis Gallait, were exhibited in the various German art centers, and, by virtue of their unwonted realism and coloristic qualities created an immense sensation. For some time artists had felt restless under the sway of the sickly sentimentality of Düsseldorf and the pretentious painted erudition of Munich; nor had they found in the ranks, either of the painters returning from Italy, like Riedel, or in those from the Orient, a Moses to lead them out of the desert. Now, at last, salvation seemed to offer by way of Brussels and Paris, and artists began to flock to these two strongholds of the new art.

Neither Bièfve's *Treaty of the Nobles of the Netherlands*, nor Gallait's *Abdication of Charles V.* will to-day pass muster as true realistic art; but, though only a reflection of the stronger genius of Paul Delaroche, they were sufficient to point out the road to be traveled, and have, therefore, become of incalculable value to the further development of German art.

Among the first who were induced to seek instruction at the fountain-head were Anselm Feuerbach (1829-1880) and Victor Müller. The former was, by his nature and education, rooted in Classicism. His father was a noted scholar and author, whose profound knowledge of ancient history could not fail to impress the subtle and receptive mind of his son with the beauty of Greek art. But Feuerbach's genius could not be

satisfied with form alone; color was equally indispensable for the full expression of his refined perception. He first sought instruction in art at Düsseldorf; but nothing could be more foreign to his feeling than the sentimentality of the Romanticists or the empty prattle of the anecdote painters. He left Düsseldorf unsatisfied, and went to one school after another in Germany, and then to Antwerp, without finding what he desired. In Paris he was irresistably attracted by Couture, whose Romans of the Decadence made him the most famous painter of his time. Here he learned that broad and free handling of the brush, so utterly at variance with the art of the rest of the world. When, some years later, he was commissioned to make a copy of Titian's *Assumption of the Virgin*, he began the study of the old Venetian masters, which was to be of such incalculable value to his later art. The picture, *Hafiz at the Well*, which he painted when at Paris, commanded instant attention; but the full charm of his warm golden tone is not felt until, in 1857, he painted *Dante in the Company of Noble Ladies of Ravenna*, and *Dante's Death*, painted in the following year. Among the famous pictures of the Schack Gallery at Munich, Feuerbach's *Pieta* is one of the most notable. Nothing can be more impressive than the quiet dignity of Mary's grief, as she is bending over the lifeless body of the Savior, and the three women kneeling by her side in silent prayer.

It has been said in disparagement of Feuerbach's art, that his figures are motionless, that they neither laugh nor cry, and display no passion. That is true; but it is wrong to blame an artist for the absence of qualities which he studiously avoids and refuse him recognition for qualities in which he excels. The chief characteristics of Feuerbach's paintings are a quiet simplicity, a noble grandeur of line and form, and, in his best works, the charm of color. In his later paintings his color is oftentimes somewhat too cool and grey, probably the natural outcome of the losing fight of his all too-sensitive, nervous nature against prejudice and folly, that withheld the recognition which he claimed, and justly claimed, for

his endeavors. It was not until 1873 that he was called to the Academy at Vienna; but here, where Makart was the ruling spirit, Feuerbach was bound to feel out of place; his art was entirely too somber for the atmosphere of the gay Austrian capital, and when his design for the Fall of the Titans met with scathing criticism, he fled to Venice, where he remained until his all too early death.

Feuerbach's strength and weakness lay in his indomitable belief in himself. In this respect he is comparable to Richard Wagner, who had the advantage of being allowed to witness the triumph of his art, while Feuerbach's recognition came after his death. What he aspired to become, and what he believed himself to be, we learn from his book, "A Legacy." However much or little of what he there has to say we may endorse, his position in the art of the nineteenth century will rest secure on such works as his Symposium of Plato, which, though undoubtedly inspired by Couture's Romans of the Decadence, is superior in sentiment and far nobler in conception; on his *Pieta*, his *Iphigenia*, and his *Medea*, besides the works already mentioned. (See cut, p. 579.) An artist of the people he never was, and never aspired to be; his was an aristocratic nature, born, as he himself, asserts, "for the palace, and not for the hut."

Victor Müller (1829-1871), joined Couture's class in 1849, after he had vainly sought instruction at the Städel'sche Institut, in his native city, Frankfort, and at Antwerp, under Wappers, where so many Germans were studying at the time, who all, subsequently, left for Paris. When Müller became disgusted with Antwerp he burned every study he had made there before going to Paris. Here he felt somewhat lost at first. Going to work in Couture's studio, he nevertheless finds more inspiration in the works of Delacroix and learns to admire Courbet. After nine years in Paris he returned to Frankfort, where he painted, among other pictures, a *Hero and Leander*. a *Wood-Nymph*, and a scene from Victor Hugo's "*Les Misérables*"; but he found little or no appreciation. The strength and

vigor of his work, its deep, rich glow of color, were so utterly at variance with what was characteristic of the German art of the period, that artists and public alike stood helpless before his canvases; they could not be refused by any jury, for they were not bad; but they were hung in dark and obscure corners. In 1865 he left Frankfort and took up his abode in Munich, where he met Kaulbach, Piloty, Schwind and Baron Schack, and in a short time "finds more appreciation than he had enjoyed in all his



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life before," as he states in one of his letters. He then entered on the most fruitful period of his career. Among the notable canvases, he produced *Faust's Walk on Easter-Morn*, remarkable for the successful treatment of the evening effect and the happy combination of landscape and figures. Soon afterward he was requested to contribute illustrations of Shakespeare's works for a publication similar in character to the "Goethe-Gallery" of Kaulbach's. Declaring it impossible to illustrate Shakespeare

in the same manner, he proceeded to make designs for paintings, three of which he was able to complete—the rest remaining as sketches. *Hamlet and the Gravedigger* was the first canvas, to be followed by *Ophelia*, and finally by the strongest of his coloristic achievements, *Romeo and Juliet*, a picture fairly aglow with passion. Müller had only fairly entered on his most promising career, when heart disease ended his life.

Of the other German pupils of Couture **Rudolph Henneberg** (1826-1876), of Berlin, achieved deserved renown. The most important of his pictures are *The Race After Fortune*, *The Wild Hunt*, *The Criminal through Lost Honor*.

Julius Schrader (1815-1900), **Otto Knille** (1832-1898), **Gustav Richter** (1823-1884), are prominent among this group of artists who returned from Paris, well equipped in technical acquirements, and ready to assist in the propagation of the new doctrine of realistic painting. **Schrader** is a historical painter of no mean ability, and such pictures as his *Death of Leonardo da Vinci*, *The Dying Milton*, and *Cromwell at Whitehall*, belong to the better of their class. **Knille**, though ambitious, is exceedingly correct but uninteresting in his many large mural paintings, while **Gustav Richter** became a favorite painter of feminine beauty and will be long remembered as the creator of the ideal portrait of *Queen Louise*, for which the baroness Ziegler was the model. His best works are probably the portraits of his wife and children, while the ambitious large canvases, like his *Building of the Pyramids*, though praised as coloristic achievements in their time, are rather empty and theatrical in arrangement. But then, to be a really important painter of this period, it was necessary to be a historical painter. The French and Belgians had led the way, and in Germany the scientific study of history had entered on its most fruitful career. As early as 1834 Schnaase had described historical painting as "the most pressing demand of the age," and other writers expressed similar sentiments. Lessing, who had already won fame as Germany's great landscapist, was induced, through the perusal of Menzel's "History

of the Germans," to glorify the career of Huss in a painting as early as 1836.

One of the most remarkable painters of Germany—indeed one of the unique and striking individualities in nineteenth century art, is

Adolph Menzel, who was born, 1815, at Breslau. The son of a lithographer, he went to Berlin with his father, and worked in this profession. From the beginning he was a close observer of nature, and nature remained his teacher almost exclusively throughout his long and fruitful life. He did not turn to oil painting until comparatively late, occupying himself for many years almost exclusively with drawing, either on stone or on wood. Notable among his early lithographs are a number of illustrations of the history of Brandenburg and his *Artist's Earthly Pilgrimage*. The illustrations of the history of Frederick the Great, and, later, those of the works of this great monarch, secure for Menzel an important place among the greatest illustrators of all ages. While Cornelius and Kaulbach on the one hand, and the Düsseldorf Romantics on the other, were commanding the attention of the art world, Menzel was resolutely treading his own path, a keen observer of life around him, a realist who recognized no law or principle that did not derive its mandate from nature. And so it happens that his drawings of the age of Frederick the Great present such vivid pictures, appear so true and convincing, as though the artist had been an eye-witness of the scenes he portrayed. His preparatory studies are marvels of exactness and completeness, while the finished work shows a breadth and freedom of handling at first sight quite contradictory of, but in truth, only possible through such careful preparation. When he began to paint, his interest in the great king was still uppermost in his mind, and he produced a number of canvases, among which *The Round Table at Sans-Souci*, *Flute Concert at the Court*, *King Frederick on His Travels*, and the *Battle at Hochkirch*, are the most important.

But with the accession of William I. to the throne of Prussia in 1861 a new spirit began to reign.